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and an attitude of gloomy despair. The girl, with her back turned, has laid down her rake to talk to her disheartened companion. Mr. Pearce's picture is composed in height: at the top is a very narrow band of gray sky, then the line of undulating hills with patches of varied culture, then the indication of a valley, then the cornstacks, and stubble field with the winding path leading the eye down to the group of figures on which the colors—blue, mauve, brown and composite tones of worn costume—are concentrated. "Peines de Cœur" is a striking work. The vast expanse of airy and luminous landscape is imposing, and the figures, planted firmly and thoroughly in the open air, are interesting in line and idea. Being very high in tone and clear and simple in composition, the picture will make a good effect at the Salon.

THEO. CHILD.

AMATEUR PHOTOGRAPHY.

I.

Photography is primarily the art of the amateur. The professional photographer is only his descendant. The young Swede who first discovered the sensitiveness to light of nitrate of silver had no prophetic vision of the profit to be derived from it. Daguerre, Niepce, Fox, Talbot, Sir John Herschel, Sir David Brewster, Dr. John Draper, and the long line of men who have brought photography to its present state were all amateurs, lured on by the fascinating and mysterious process in which nature, science and art join hands. Like medicine, photography is above all experimental, and while, as an amusement, it is prolific in present pleasure and interest, there hovers over it, at the same time, the abiding charm of possible discovery, and a closer grasp on some one of the secrets of nature.

The temptation to the amateur to undertake photography is obvious. His greatest danger lies in immedi-

ate discouragement, from undertaking too much at first. As an art, it is, at the outset, delusive. The improvements in photography have been so great, and its practice has been relieved of so much drudgery that the

haste slowly. Frequent failures, waste of materials, and consequent expense discourage the amateur, and, unless he bring to it patience and resolution, a beautiful pastime is speedily abandoned instead of wisely followed.

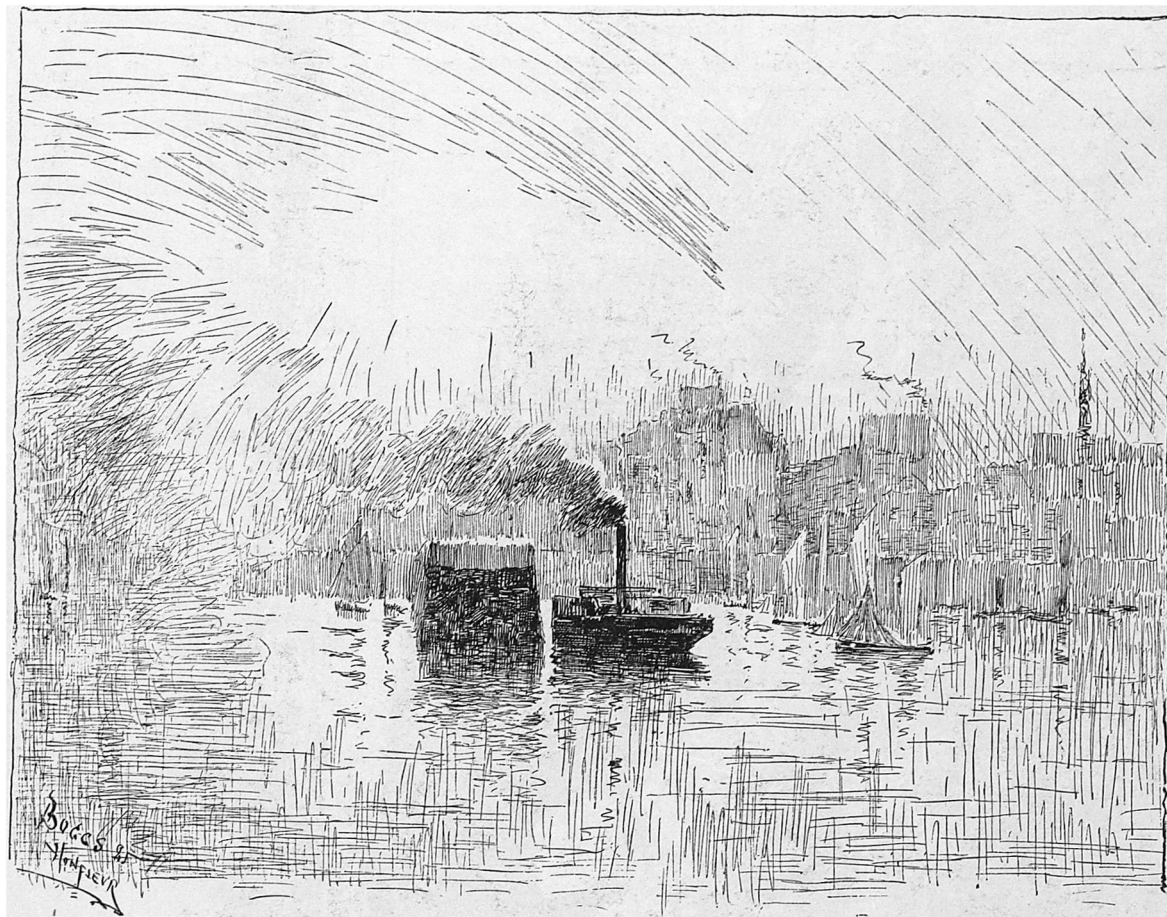
The beginner on the piano does not play Bach. On the contrary, he fingers his scales and learns to manage his instrument. He does not even yet buy music of Bach or Beethoven. But in painting, the amateur gets a rosewood box, and fills it with every known color. In photography he is likely to do the same thing unless he is forcibly entreated.

An amateur of long standing makes me this list which he advises no amateur to increase, diminish or change, until experience warrants:

Camera with a 4x5 Waterbury lens, \$10. Focus cloth, \$1. Dry plates, 12 in a box, 4x5, 75 c. Ruby lantern, 50 c. Printing frame, 4x5, 60 c. Prussiate paper, 4x5, 45 c. Rubber trays, two, 54 c. Soda, 50 c.; Hyposulphate of soda, 10 c. Glass graduate, 30 c.

Even this meagre list is a concession dictated by knowledge of curious, impatient human nature, since it admits a printing frame and the prussiate paper. Almost all accomplished amateurs agree in advising beginners to devote all their time

to learning the use of their cameras, and not to attempt printing until they have acquired a certain facility. The wisest photographer has long since learned that the secret of his art lies in the making of the negative. No time is lost that is devoted to this end. A great many accomplished amateurs never go beyond this, but send their negatives to the professional photographer who prints them. There are few art-



"HONFLEUR." BY F. M. BOGGS.

DRAWN BY THE ARTIST FROM HIS PICTURE FOR THE PARIS SALON OF 1885.



"SUMMER ON THE BOSPHORUS." BY F. A. BRIDGMAN.

DRAWN BY THE ARTIST FROM HIS PICTURE FOR THE PARIS SALON OF 1885.

iences, which seem to leave nothing to the eager amateur, but to follow directions. No. 1, No. 2, with No. 3 and No. 4 combine into various formulas, and he who runs may read. But "festina lente" should be pasted on his camera. Nowhere is it more important to make

ists who go farther, lacking time as well as inclination for the work of printing. However, it is advisable, and certainly cheaper, for the amateur who has obtained sufficient proficiency in making negatives to go a step further, and, by doing his own printing, complete his work.

The beginner, equipped with the outfit as itemized, is ready for work. His dry plates are in a box carefully secluded from the light of day. The peculiarity of these gelatinized plates is that they must be exposed only in a red light. Accordingly, we have the ruby lantern which is lighted in a room otherwise perfectly dark. Or, if practicable, it is advisable to have a special room with a door in which there is a glass window that has been carefully covered with sheets of ruby paper. It may be stated in the beginning that as much red light as can be got is desirable, since much trouble in the developing of negatives arises from insufficient light.

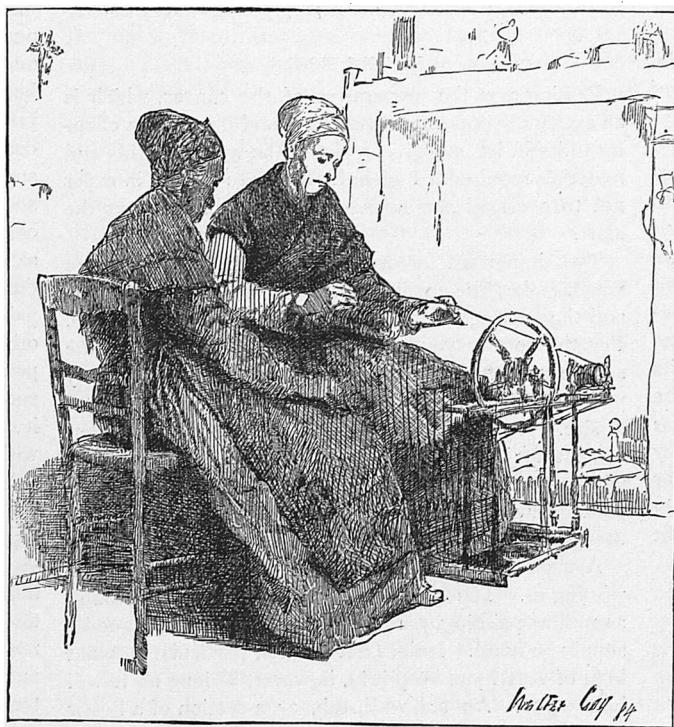
Going, then, into this red-lighted room, the box of plates is opened and two plates are taken out. These are put into the plate-holder, the plain surfaces back to back. It is scarcely necessary to say that these plates should be carefully handled at the edge, lest the delicate gelatine film covering the surface be disturbed. When the plates are in the plate-holder, the slides are scrupulously shut.

There is every reason why the amateur should begin out-doors. Primarily, there is light enough for his cheap lens. Lenses are like diamonds, and their cost makes rapid strides as they increase in size and perfection. Fifteen dollars will get a lens suitable for portraits and instantaneous pictures. A forty-dollar lens is, of course, still better, but this is an extravagance which the amateur must forego, at least for a time, unless expense is not a consideration. If one can afford it, he may begin at once with first-class apparatus.

As already estimated, it is of the first importance to make thorough acquaintance with the camera. Nothing is here said of its mechanical construction, since a brief examination is much more satisfactory than anything that can be written on the subject. Assuming this necessary knowledge, then, the camera is carried out of doors, and placed on its tripod. It is better to select a sunny day and a subject in full sunlight. Do not place the camera in direct line with the sun's rays, but a little to one side, in order to get shadows, for on the contrasts of light and shade the life and vivacity of a picture depend. The subject, however, any farther than this need not now engage our attention.

The principal thing to learn, and this is at the root of all photography, is the length of exposure. In the skilful photographer this apparently becomes feeling rather than knowledge, instinct rather than deliberate intent. But, in fact, it is the supreme result of experience, and has been built up by slow accretions of knowledge derived through a long series of experiments. The time of exposure depends on a number of things. Granted that the camera is in perfect order, that the gelatinized plates are in thoroughly good condition, there remain the size of the lens, the season of the year, the quantity of light in the sky, and the quality of the light—all to be taken into consideration. How, then, shall the amateur proceed in his first attempt to attack this complicated problem?

Having adjusted the camera and brought the desired object, a house, for instance, into focus (so that on looking through the camera it is sharply defined), put the cap on the lens, remove the ground glass screen, and slip the plate-holder, which has been filled under the ruby light, into its place. Mr. Price, an amateur of great



"THE SPINNERS." BY WALTER GAY.

DRAWN BY THE ARTIST FROM HIS PICTURE FOR THE PARIS SALON OF 1885.

experience, has suggested the following plan for deriving the most advantage from the ruthless destruction of plates which is sure to follow these first efforts. Conceive of the plate in thirds. Now that you are ready to make the exposure, draw out the slide, leaving one third of the plate exposed. Remove the cap (always up-

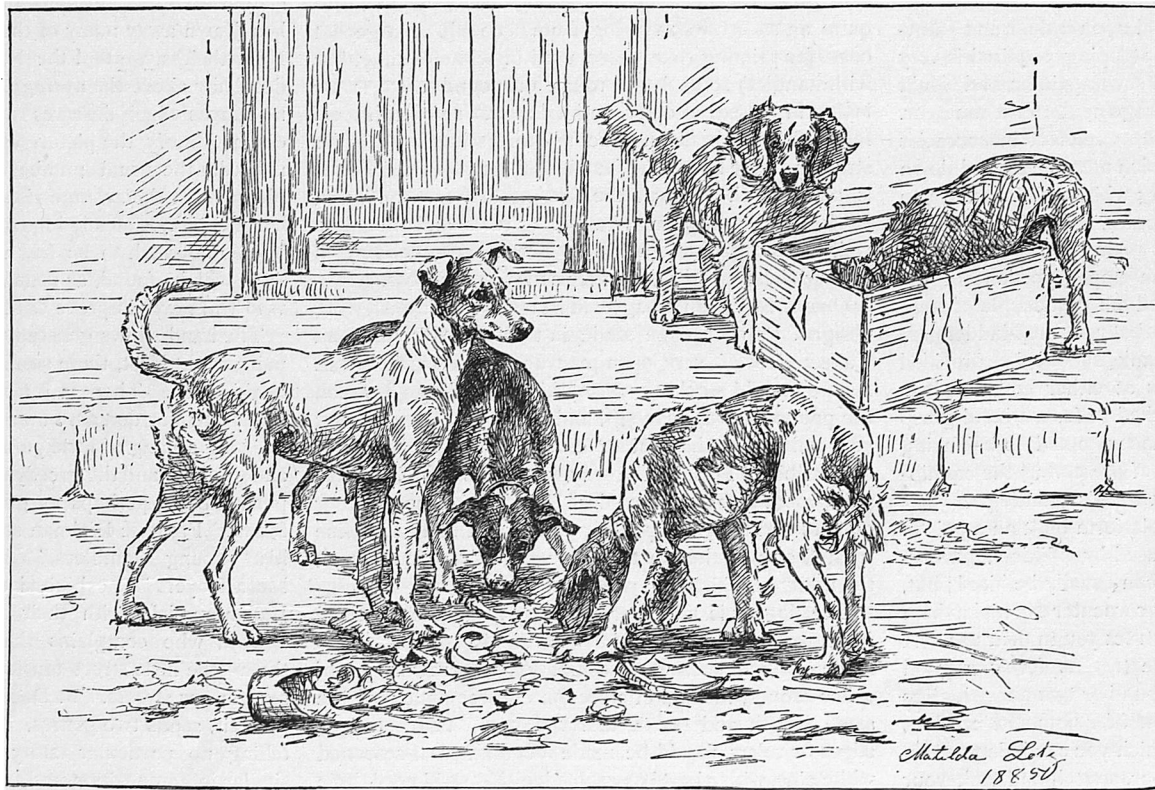
Unless curiosity is too great, set up the camera again, and take another view in the same way with the second plate in the plate-holder. It may be well to note that in the first moments of ardor certain necessary things are apt to be neglected. Be sure to replace the slide carefully. In readjusting the camera, the plate-holder must be

taken out and the ground glass screen replaced. In taking out the plate-holder, be very careful to note the side which has been exposed, to avoid re-exposing the same plate.

Having with the second plate repeated the process of dividing the plate into thirds, and making three exposures, you now have the plates ready to be developed into negatives. For present purposes these are equal to six exposed plates, two of which have been exposed five seconds, two ten seconds, and two fifteen seconds. These are quite sufficient for the first trial. The camera is now unloaded and we return indoors. It is possible to send the plate-holder, without any further trouble, directly to the professional photographer who will both develop the negatives and print them. Many women who do not care to work with the chemicals do this altogether, and even have the plate-holders filled there, thus obviating the necessity of the dark room and ruby light. This, however, is not desirable, although, for the present, it is advisable to have the printing done in this way, lest too many difficulties be presented to the novice at once.

It is not the intention here to go into the subject of amateur photography exhaustively, or to rehearse its many processes. It is sufficient to detail those methods which experience has proven at once most convenient and most successful. For developing negatives the united preference of many amateurs is for what is called the pyrogallic acid development rather than the oxalate of potash development. It must be added that each manufacturer of dry plates furnishes with them a formula which, it is to be presumed, has been found the best for those plates. The amateur, moreover, who does not care to handle chemicals in elementary states can buy developers ready for

use. Let us suppose, however, that he has purchased a bottle of pyrogallic acid and with it a small box of soda, the two being put up in one package with instructions for their use. In the dark room several things are now necessary. These are running water, a table on which are the two trays, the glass graduate and the chemicals. The soda has previously been dissolved in the half a gallon of water the formula has prescribed, and poured into a bottle, which must be kept carefully corked. This and the bottle of pyrogallic acid are called "stock," from which the proportions for use are taken. These proportions are, in fact, variable, being governed by the condition of the



"THE FIRST BREAKFAST." BY MATILDA LOTZ.

DRAWN BY THE ARTIST FROM HER PICTURE FOR THE PARIS SALON OF 1885.

ward, never downward) count five seconds and put on the cap. Now draw out the slide, leaving two thirds exposed. Take off the cap as before, count five seconds and replace the cap. Now take out the slide entirely, repeat the same movement, count five seconds a third time, put on the cap and replace the slide in the camera.

plate, and subjected to the experience of the operator. But, in the beginning, and for the development of a 4x5 plate, measure into the glass graduate one dram of the pyrogallic acid and one ounce of the solution of soda, and mingle in the developing pan. In this solution place the glass, the exposed side up, and see that it

is thoroughly covered. Very soon the image begins to appear. The plate must not be touched during the development. Let it remain in the dish until the details are all visible. But, as in this case, there are three exposures on one plate, when any division reveals all its details, take the plate out; for we know at once that the time of exposure given to that division was the correct time, the others being either exposed too short or too long a time. Now, take out the plate, and wash it thoroughly under the running water. The plate is now ready for the "fixer."

In the second tray is a solution of hyposulphate of soda, in the proportion of one part of soda to five parts of water; or, a more simple formula is a tablespoonful of hyposulphate of soda in five ounces of warm water. Into this solution the glass is now slipped, and must be completely covered by it. Presently the picture begins to disappear. In time the white film that we have seen covering the glass has entirely vanished. Now remove the glass from the bath and rinse it again in the running water; too much care cannot be taken to do this thoroughly. On holding the glass up to the light the gelatine coating will be seen to have entirely disappeared, but in its place the glass holds a transparent picture. This is the negative which is now set on end to dry. In immediate purpose nothing further need be done with it, since by the development we have discovered whether five, ten or fifteen seconds was the best exposure, and we register in our minds the time of day, and condition of the light for future reference. M. G. H.

(To be continued.)

SCENE-PAINTING FOR AMATEURS.

I. THE PAINT-ROOM.

IN view of the fact that the painting of scenery is not the cleanliest of artistic operations, I would recommend the amateur practitioner to select as a studio or paint-room a bare apartment in which the spattering of color will not do any harm. Next to the room, your own person is to be considered. Do not undertake to paint scenery with your good clothes on. An old suit, or an outfit of overalls and "jumper," is the appropriate costume for the scenic artist, amateur or professional. Your head should also be covered, as paint has an irresistible tendency to shower on the hair, and the glue used as a medium inevitably clots and tangles it.

The working room should be lofty and extensive enough to permit the canvas to be stretched flat over one wall. Scenes are often stretched upon a floor and painted there; but the continuous stooping required is very trying, even for a professional scene-painter, and would prove a torment and a discouragement to the amateur. Besides, it requires a skilled eye to detect inaccuracies of form and color on a scene which must be looked down upon and viewed in perspective; while with it facing you on the wall it is, like a large picture, ready for criticism, and with its defects and merits plain before you.

A platform for reaching the upper portions of the scene can readily be improvised out of a couple of step-ladders and a plank. See to it that your step-ladders are steady on their legs. The plank should be provided with a couple of upright posts at either end, between which a rope should be stretched to form a hand-grasp at your back. To anyone unaccustomed to balancing on such a perch the operation of preserving the equilibrium might seriously interfere with his painting.

Better than this would be a platform built on a pair of the trestles or "flying horses" used by builders, plasterers and house painters. They can usually be hired; but, if they are not to be found, any carpenter can make them at a small expense, and will instruct you in their use. A two-inch plank between these trestles forms a good platform, and another plank around or two above it gives a rest for the palette and a shelf for pots and brushes, as well as a support against which you can balance.

If you must paint on the floor, stretch and tack your canvas down securely, the tacks being not more than six inches apart, having first swept the space beneath it thoroughly. Provide some blocks of wood and planks, so as to make a bridge on which you can walk over the scene without treading on it, and which you can move as you require. Tie your brushes firmly to long handles, so as to avoid stooping more than is absolutely necessary, and have some boxes made with long handles to carry your paint-pots in. Your straight edges * should

also have handles permitting you to use them without incurring curvature of the spine. By observing these precautions you will be able to use the floor for an easel after a fashion.

Running water, or at any rate an abundant supply, should be at hand in every paint-room. There should be plenty of light, which, if possible, should come from the side of the scene and not from the front. In the latter case the shadow on the canvas of the person at work would be less likely to annoy and confuse him.

II. THE TOOLS.

Passing over the preparation of the canvas, which is an extremely important operation, and demands a chapter to itself, let me give a list of the working tools and materials required. I keep this list quite simple, in order not to overload the novice with encumbrances at the start.

Two important factors in the scenic art are the glue which makes the medium to hold the colors together, and the whiting, the use of which will be duly explained. For the former you need a good-sized glue-pot, of the sort carpenters and cabinet-makers use, and a roomy pail to mingle the glue and water in for the production of size. If there is a stove handy, it will be found convenient for heating the glue. If there is none, a stand with a spirit or oil-lamp under it will answer the purpose. Buy glue of good quality. Common glue dirties the colors and impairs their brilliancy.

A shallow tub is the best receptacle to store your whiting in. The necessity of this material in priming as well as painting, renders it needful to keep a goodly supply on hand. It does not matter, particularly, what kind of vessel you keep it in, however, so long as it will hold water. An old wash-tub, or a section of a liquor barrel, will do very well.

Four dozen earthenware pots, varying in capacity from a pint to a gallon, will be needed for storing and mixing the paint. Any pots that you can readily handle will do.

A slab and muller for grinding colors, or a patent color mill should also be among the implements of the paint-room. The color mill is the more handy and the less costly. Add to this a large palette knife with a broad and pliable blade, a good-sized sponge, a plumb line, such as the builders use, to govern the vertical lines in your designs, some chalk and chalk lines of the carpenter-shop variety, and some common soft charcoal, such as is used for burning. A good supply of fine French drawing charcoal must also be laid in; and of brushes you will require an assortment varying from a couple of large flat ones, for priming (like those used in whitewashing, but with handles) some large round or pound brushes for laying in masses of color, and a dozen or so of sash tools for smaller work, down to some camel's-hair brushes for striping or fine lining. A four-inch flat camel's-hair brush is also useful. Except the few needed for the finest work, the brushes must be all hog tools, and should be well made, firm and springy. There is no economy in buying cheap brushes, for they soon go to pieces.

One or two pounce bags will be needed for transferring designs. They can be made in the following manner: Take a piece of very open canvas, about eight inches square, an old stocking, or anything else through which the pounce powder can sift, and in the middle of it put your pulverized charcoal or crayon, powdered as finely as possible. This, by the way, is what is known in the paint-room as pounce powder. By drawing up the four corners and tying the powder into a hard ball with twine twisted around the waste cloth, you form a round pad, the utility of which you will learn later.

The flogger is used for clearing away the charcoal from the canvas when the drawing is complete. To make one, nail a dozen two-foot long narrow strips of calico around the end of a section of broomstick of the same length and use it like a duster. Your straight edges or rulers should be made of thin, well-seasoned white pine, with a bevel on each edge. You will need three or four, one being exactly two yards long and four inches wide, and marked off in feet to serve as a measure. Another should be thin and pliable enough to admit of being bent when you wish to draw curves and angles. The others may be of any size you choose. Common straight edges are mere strips of wood which the painter grasps by a peculiar grip in the middle, but I would advise you to have yours made with a handle in the centre of their length. It makes their use much easier. The method of using the straight edge had perhaps better be explained here once for all. Grasp the handle with

the left hand and press the lower edge of the straight edge against the canvas, slanting the ruler so as to keep the other edge away from it. Resting your brush against this edge, draw it along the canvas and a line is ruled without any paint dripping on or smearing the scene. You had better practice ruling lines with the straight edge a little before you attempt it on the canvas. It is easily acquired, but rather unhandy for a novice.

Last, but not least among your tools, comes the palette. You should have two of them: one three feet by one and a half, and another four by two, with a rim at the back and ends to keep the color from running off. They may be made with a separate division for each color, and are preferable in that way, as you are saved a continual recourse to your stock pots. Any carpenter will make such palettes for you. They should be of light but sound and well-seasoned wood, and given three or four coats of white lead, being afterward rubbed down with sand-paper to make them as smooth as possible. The difference between a scenic and an ordinary artist's palette is that the latter is a handy little board while the other is like a table-top. The scale on which the scene-painter works requires his materials and tools to correspond in proportion with their productions. You will find it convenient, by the way, to have your palette provided with handles at the ends, to facilitate your moving it.

With these preparations you may be said to have been sufficiently enlightened to get ready for work. Let me repeat the advice to purchase the best materials. There is no economy in poor ones. Cheap brushes dissolve into bristles, and cheap colors show their cheapness on their faces. Bad canvas drinks paint like a sponge and renders back no effect, and poorly seasoned wood warps and splits to pieces. The little extra cost of first-class tools and pigments will come back to you manifold in the end in the superior results attained. A good artist can make some sort of a picture out of any materials, but the better his materials the more worthy of him will be his work.

JOSEPH F. CLARE.

(To be continued.)

THE NATIONAL ACADEMY EXHIBITION.

WITH little prospect this spring of an exhibition by the moribund Society of American Artists, a more than usually good display might have been looked for at the National Academy. It happens, however, the prize exhibition, under the auspices of the American Art Association—which is being arranged at the present writing—has drawn away many of the most interesting pictures. Nevertheless, we find the National Academy Exhibition decidedly above the average in general merit. There is no canvas which deserves to be awarded the popular distinction of "the picture of the season." Indeed, there is hardly the usual number of genre paintings which please most the average visitor. But in technical excellence one finds steady improvement all along the line. We do not wish to be taken too literally—for "on the line" will be found, as usual, the work of academicians who will never improve until they cease to paint.

The hand shows generally gain of skill; but in figure painting, at least, there seems to be a paralysis of the imagination. There is J. G. Brown, who holds his own in his peculiar domain of street boy life; "A Jolly Lot," showing a gang of little gamins amused by the antics of a negro boy, and the greedy urchin, entitled "The Monopolist," being perhaps as good of their kind as can be found. Frederic Dielman strays into the same field with his "Young Gamblers," which looks very like "The Mora Players" he exhibited not long ago. He prefers Italian models with their rich coloring; as did Mr. Brown, who complains that the more picturesque of them—the little street musicians—are no longer to be seen in our streets. F. D. Millet, besides an interesting portrait, sends two genres, excellent in technique, but telling no particular story. "A Window Seat" is similar in composition and treatment of the light to Abbey's water-color drawing, "The Sisters," which has been imitated with more or less skill by many of our younger artists. But Mr. Millet cannot be classed among the imitators; for, if we mistake not, he and Mr. Abbey were together at an Oxfordshire inn when the original and unwitting model, unconsciously posed in full sunlight against the quaint white-curtained window, first aroused artistic admiration. Mr. Millet's version of the incident is new in this country, but it was shown some time ago in London where it was highly commended. The artist, to our mind, is seen to better advantage

* These terms will all be found explained in their proper place.